



Early Journal Content on JSTOR, Free to Anyone in the World

This article is one of nearly 500,000 scholarly works digitized and made freely available to everyone in the world by JSTOR.

Known as the Early Journal Content, this set of works include research articles, news, letters, and other writings published in more than 200 of the oldest leading academic journals. The works date from the mid-seventeenth to the early twentieth centuries.

We encourage people to read and share the Early Journal Content openly and to tell others that this resource exists. People may post this content online or redistribute in any way for non-commercial purposes.

Read more about Early Journal Content at <http://about.jstor.org/participate-jstor/individuals/early-journal-content>.

JSTOR is a digital library of academic journals, books, and primary source objects. JSTOR helps people discover, use, and build upon a wide range of content through a powerful research and teaching platform, and preserves this content for future generations. JSTOR is part of ITHAKA, a not-for-profit organization that also includes Ithaka S+R and Portico. For more information about JSTOR, please contact support@jstor.org.

nated by all these events carries his resistance so far that Port Royal, in the persons of Arnauld and Nicole, refuses to follow him. A consideration of the *milieu* and the *moment* as thus outlined will give some conception of what must have been Pascal's *état d'âme* when he wrote the *Pensées*.

Port Royalist intransigent, whose most absolute rule is predestination, Pascal so assimilated and intensified the doctrine of Jansenius that he practised what M. Souriau is pleased to call for want of a better term "pascalism." What importance would these two, Jansenism and its intensified form Pascalism, have had in the work, if finished? If we count merely the pages and lines, articles and fragments where these doctrines are evident in the work as it now stands, we must concede, says M. Souriau, that they would occupy a rather restricted place. The real importance of Pascal's doctrine will appear, however, when we note that "these pages contain, not assertions of detail, but theories of general doctrine which are the very backbone of the Work." In the last analysis "les *Pensées* ne sont qu'une exposition du Jansenisme exaspéré, un nouvel Augustinus, revu, corrigé et considérablement aggravé qui ne voulait prouver que deux choses : les Jansenistes seraient les seuls vrais disciples de Jésus, leurs adversaires ne seraient pas de véritables chrétiens."

In a separate chapter M. Souriau traces the development of Pascal's animosity towards the Jesuits, his attacks on the monarchy and his criticism of the Papacy itself. Needless to say the foregoing thesis gives rise to objections, the most important of which M. Souriau answers. He believes, then, that Pascal's first plan, which was to write an apology, was modified so that instead he wrote a polemical work defending Jansenism and attacking its foes: the Jesuits, the Court and the Pope. Here we have a change analogous to that evident in the *Provinciales*—a change caused by the *milieu* in which Pascal lived and by the events of his last years. Notwithstanding Hatzfeld's opinion that Pascal's Jansenism amounts to very little, one is inclined, after reading this article, to say with Faguet: "je penche vers l'opinion de ceux qui croient que les *Pensées* sont un livre contre les Jésuites."¹⁹

All these articles widely differing in content possess a unity which binds them together in that, at first for the most part University lectures, they were conceived in a spirit of exactness, impartiality, in short, in a spirit thoroughly scientific, which the author defines in an excellent *Avant-Propos: L'Esprit Scientifique et la Critique Littéraire*, indicating what claims to a scientific character may be urged for the study of literature. After all, it is not so much the application to that study of theories or hypotheses distinctly belonging to the exact sciences which should be cultivated, but rather the scientific attitude of mind, which should be sought after. M. Souriau's own book is a happy example of the middle way between the unscientific, careless, irresponsible method and that method which is characterized largely by endless and futile citations, wearying references: an idle show of barren pedantry. Ever judicious and careful, he is, at the same time, interesting, stimulating and illuminating, clear and understandable, an admirable instance of that clarity and precision so peculiarly French and of the industry and intelligence, solid attainment and stimulating effect of the French University professor.

WILLIAM A. McLAUGHLIN.

University of Michigan.

MODERN FRENCH LITERATURE.

ÉDOUARD HERRIOT: *Madame Récamier et ses amis*, d'après de nouveaux documents inédits. Paris: Plon, 1905.—Two vols. lxxix-357, 418 pages.

This large work contains a great deal concerning literature and deserves, therefore, a brief mention here.

Although not what one might well call a "literary salon," the salon of the beautiful friend of Madame de Staël always counted among its guests a great many writers of fame. Moreover, regarding Madame Récamier's personality, she is not only the model of almost all the Beatrices painted or sculptured in Italy since Canova, she is also the heroine of Madame de Genlis' *Athenais ou le*

¹⁹ *Rev. Latine*, 25 oct., 1904, p. 594.

château de Coppet en 1807, and she is, at least partly, the original of the countess Fœdora in Balzac's *Peau de Chagrin*. Again, she inspired many beautiful passages of Chateaubriand's *Mémoires d'Outre Tombe*, and it is owing to her influence alone that Chateaubriand's not altogether favorable judgment of Madame de Staël, in the first version of the "Mémoires," was considerably altered later.

Then the book contains a good deal of unpublished and often valuable documents with regard to the many literary celebrities that, at different times, surrounded Mad. Récamier. The title of the work is "Madame Récamier et ses amis." We learn a great deal first of all, of course, about Madame de Staël, then about Benjamin Constant, Ballanche, the two Ampères, Barante, etc., etc., and (in the second volume) especially about Chateaubriand.

Every one studying a literary problem of this period is almost sure to find some sort of information in Herriot. It may not be much, only perhaps a little fact, but we all know how much such little facts count sometimes in scholarly researches.

The book was described: "un pavé sur une rose." It is a just criticism from an esthetic point of view; but the abundance of information that suggested it will not frighten a special student of literature. On the contrary.

A general index would be desirable, although the table of contents will render things rather easy to those who wish to consult the work for reference.

ALBERT SCHINZ.

Bryn Mawr College.

CORRESPONDENCE.

A NOTE ON *Twelfth Night*.

To the Editors of *Mod. Lang. Notes*.

SIRS:

Oliv. What kind o' man is he?

Mal. Why of mankind.

Dr. Furness (*Variorum Twelfth Night*, p. 78) says, "This dallying of words is unclear to me." "P. W. B." in *New Shakespeareana* (July,

1908, p. 78), undertakes to throw light upon this obscure passage by recalling the German translation of prostitute, *Das Mensch*, literally 'The Mankind.' He would give "mankind," in Malvolio's answer the meaning of "virago," a use of which "we find numerous examples in Early English." In illustration he gives six examples in which the adjective 'mankind' has the value of "masculine, virago-like." In each of these examples the adjective refers to a feminine subject. I give the two of the examples that are quoted from Shakespeare. *Coriolanus*, iv, ii, 16. Are you mankind? [of Virgilia]; *Winter's Tale*, II, iii, 67. A mankind witch [of Paulina].

The explanation suggested, that of 'masculine, virago-like,' is not the meaning Malvolio had in mind in making his pun on the "kind o' man" of his mistress Olivia. He certainly does not suspect the real sex of the messenger, and has no thought of calling Cesario either "masculine" or "virago-like." He does mean to emphasize by the use of "mankind" the insistent nature of Cesario's demand, of which he has just made report. In answer to Olivia's request, he replies that the messenger is "fierce," even "furious," exaggerating for the effect of the pun perhaps. "Mankind" here is an adjective (the noun is understood), to which the *Oxford Dictionary* assigns the meanings "infuriated, fierce, furious, mad."

Not only had Malvolio no intention of calling the sex of the disguised page into question, but in using the adjective "mankind" in the sense of 'fierce,' he had the fixed thought still further to lay stress on Cesario's 'unmannerly' behaviour. Olivia's next words give him opportunity to emphasize the thought once more. To Olivia's "What manner of man?", he replies, punning again, "Of very ill-manner: he'll speak with you, will you or no." The closely-knit thought, then, of this passage is strengthened, not weakened, by this pun, a claim that cannot be made for all of the puns of Shakespeare.

In reference to women, as in the two examples from Shakespeare quoted above, the use of the adjective "mankind" is decidedly uncomplimentary, that of "masculine, virago-like," as the context shows. In reference to men it may have